# The REMICK Collection of POPULAR SONGS WITH UKULELE ACCOMPANIMENT

(SIMPLIFIED FORM)

No. 9

ROBBIE'S MUSIC
$12.95

WITH DIRECTIONS FOR PLAYING AND A SYSTEM OF FINDING CHORDS WITHOUT READING MUSIC

Accompanied for

BANJO, GUITAR and MANDOLIN

Arranged by E. T. Romeder

Dated by George Botsford

Price 50 cents net.

Jerome H. Remick & Co.
New York Detroit.

THE CAPITAL LETTERS IN PARENTHISES, UNDERNEATH THE CHORDS OF THE UKULELE ACCOMPANIMENT, ARE INDICATED FOR THE USE OF BANJOISTS, MANDOLA, AND GUITAR PLAYERS THE DIAGRAMS ABOVE THE MELODY PART ARE ADDED FOR THE BENEFIT OF THE UKULELE PLAYERS WHO DO NOT READ NOTES

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NEW YORK JEROME H. REMICK & CO. DETROIT

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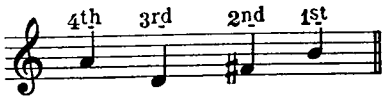
# Directions for Playing the Ukulele

## By Zarh Myron Bickford

### TUNING THE UKULELE

*(Pronounced oo - koo - lay - lay)*

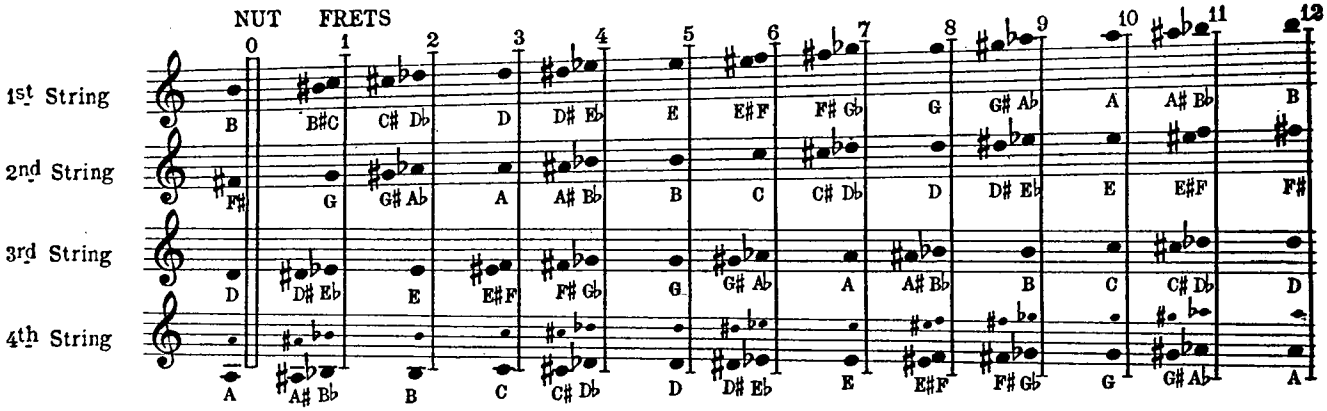
The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.




To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

## THE UKULELE FINGERBOARD CHART




Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

### HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

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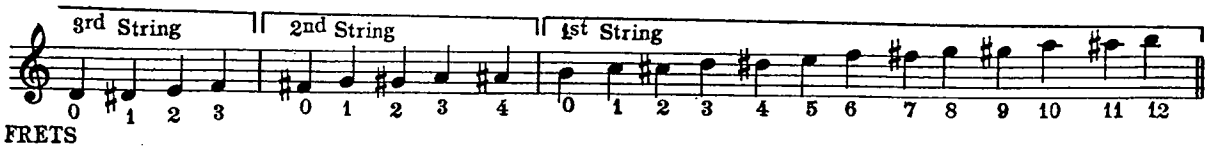
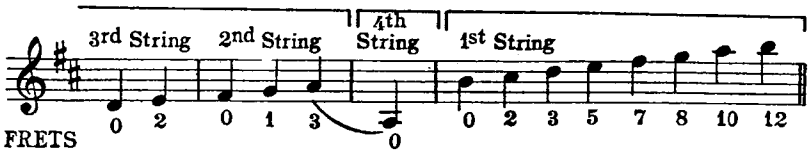
# The Chromatic Scale




# The Scale of D



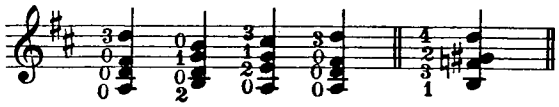

The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

## FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



## THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

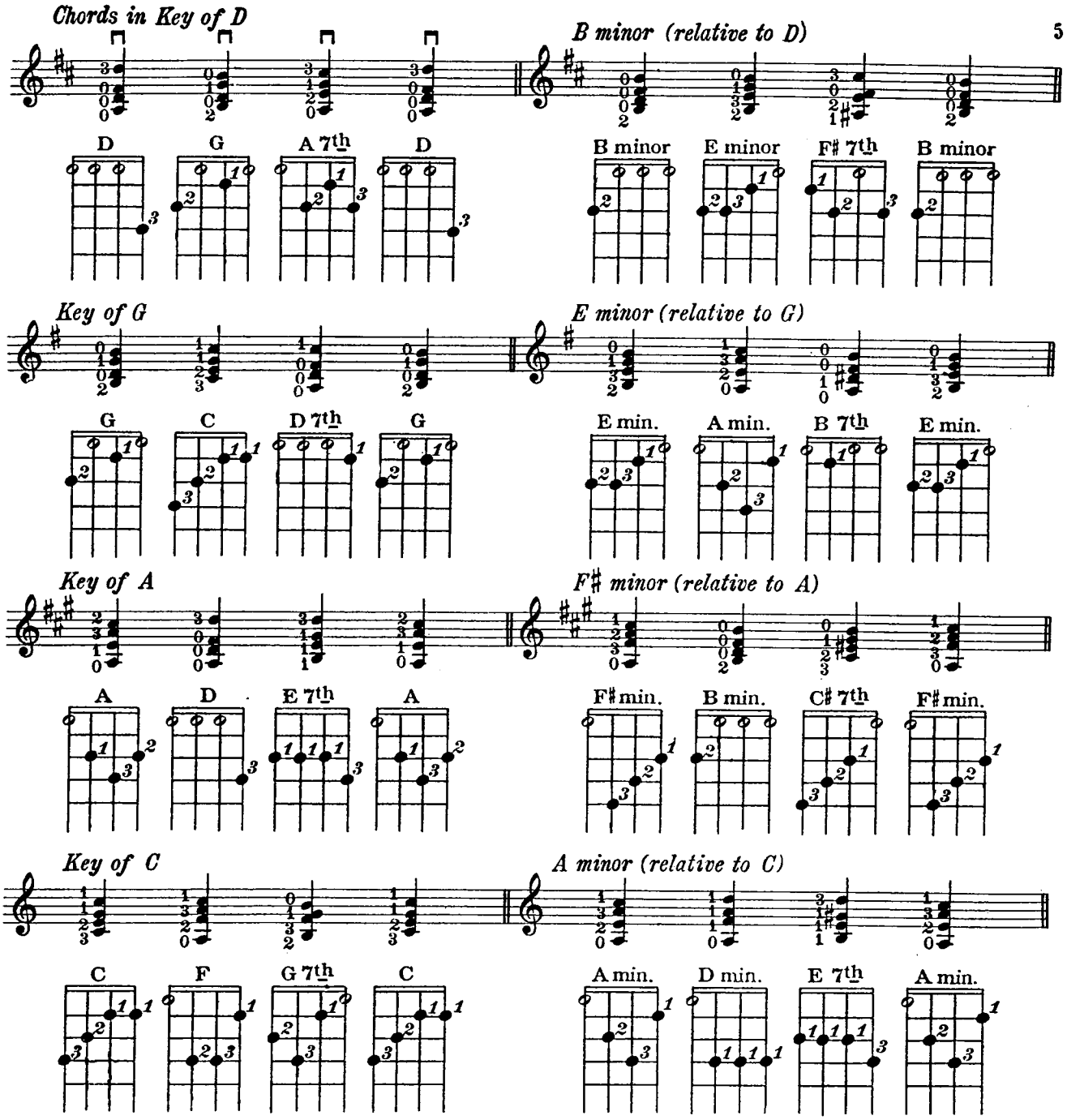
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by Λ. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign }. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

## THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.




Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work

## RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the finger-board.

In this latest Collection of Popular Songs we have made it possible for those who do not read notes to play the musical accompaniment on the Ukulele. In order to get the full musical effect, exactly the same as played by music readers, we have made use of the charts or diagrams shown in the sketches above. These diagrams have been placed ABOVE the lines of the songs and correspond exactly with the chords written in the lower lines of the same songs. The above enumerated examples of playing from diagrams will clearly illustrate their appropriate use in the present Collection.

To give a greater scope and fill a long felt want on the part of players of other strumming instruments, such as the Mandola, Banjo, Guitar, etc., we have placed beneath the Ukulele Chords figured letters which indicate the chords to be taken on their respective instruments.

# BLUE RIVER

SONG

By ALFRED BRYAN
and JOSEPH MEYER

(Tune Uke a semitone higher - to B♭ E♭ G C
(E♭ Tuning)
or put Capo on 1st fret when playing with original Piano copy.)

Allegro Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

8va ad lib.

*mf*

(Dm) (Gm) (A7+5) (A7) (Dm) (Gm) (A7+5) (A7)

VOICE

*p* Birds in the trees and a song on the breeze Blue Riv-er why
Ros - es in bloom fill the air with per-fume Blue Riv-er why

(Dm) (G7) (B♭7)

are you blue Light of the moon and the star-
are you blue Each light ca-noe holds a ro-

(A7) (A7+5) (Dm) (Gm) (A7+5) (A7) (Dm)

- light in June Must they bring sad - ness to you
mance or two Can't they bring glad - ness a-new

(G7) (B♭7) (A7) (A7+5) (Dm)

Must you sing of days gone bye Must you al-ways sigh
Can't you feel their wild hearts beat With love's message sweet

(Gm) (A7) (Dm) (E7) (F7) (E7) (B♭7) (A7)



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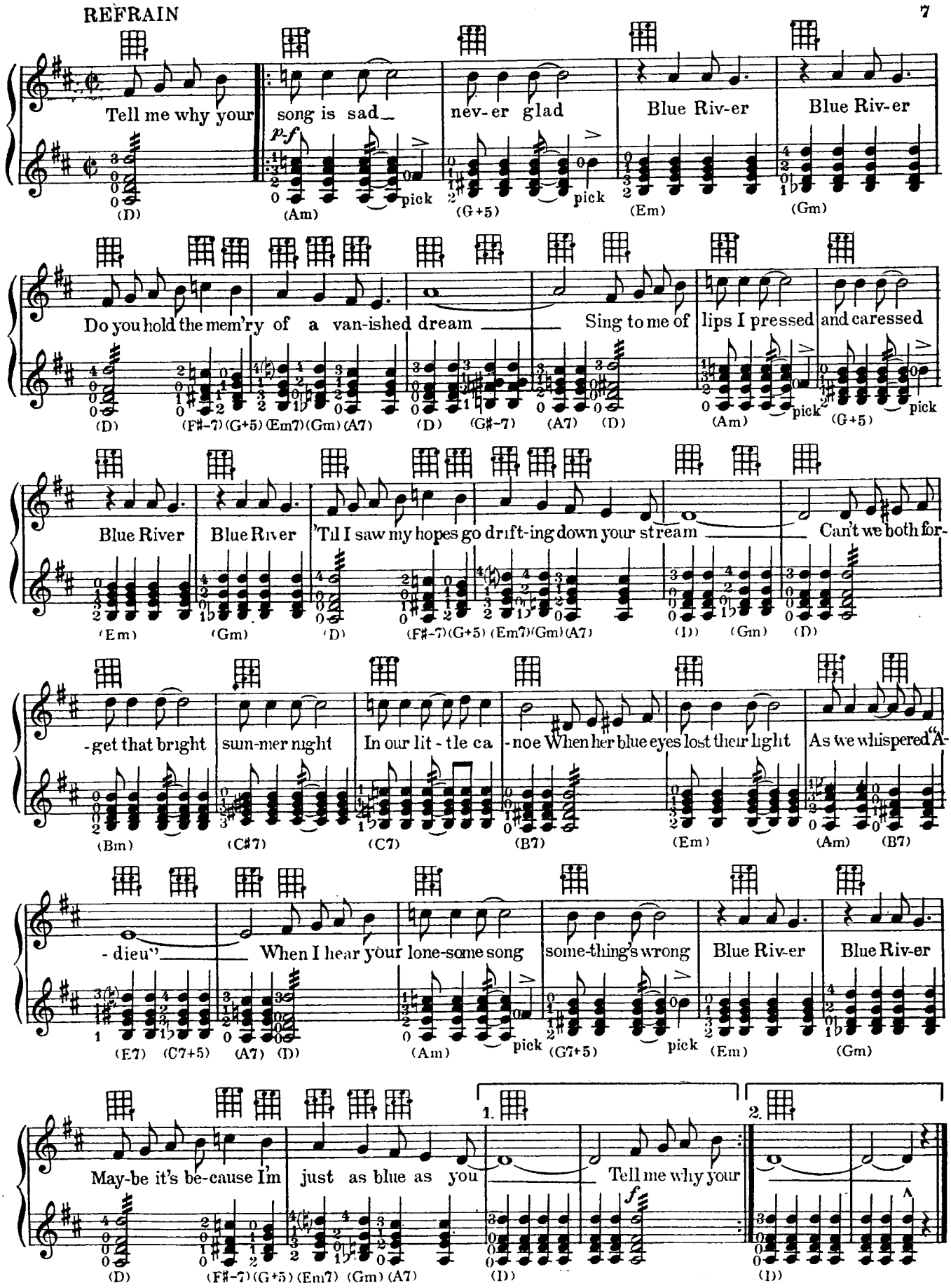
## REFRAIN


Tell me why your song is sad nev-er glad Blue Riv-er Blue Riv-er
p-f
pick
(D) (Am) (G+5) (Em) (Gm)
Do you hold the mem'ry of a van-ished dream Sing to me of lips I pressed and caressed
(D) (F#-7) (G+5) (Em7) (Gm) (A7) (D) (G#-7) (A7) (D) (Am) (G+5)
Blue River Blue River 'Til I saw my hopes go drift-ing down your stream Can't we both for-
(Em) (Gm) (D) (F#-7) (G+5) (Em7) (Gm) (A7) (D) (Gm) (D)
-get that bright sum-mer night In our lit-tle ca-noe When her blue eyes lost their light As we whispered "A-
(Bm) (C#7) (C7) (B7) (Em) (Am) (B7)
-dieu" When I hear your lone-some song some-thing's wrong Blue Riv-er Blue Riv-er
(E7) (C7+5) (A7) (D) (Am) (G7+5) (Em) (Gm)
1. 2.
May-be it's be-cause I'm just as blue as you Tell me why your
f
(D) (F#-7) (G+5) (Em7) (Gm) (A7) (D) (D)

# 8 KEEP SWEEPING THE COBWEBS OFF THE MOON

SONG

(Tune Uke one tone lower - to G C E A
(C Tuning)
when playing with original Piano Copy.)

By LEWIS, YOUNG
and OSCAR LEVANT

Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

*mf*

(G) (D7) (G7) (C) (Cm) (D7)

VOICE

*p*

Come on chil-dren and gath-er 'roun'
Some want sun-shine and some want rain

(G) (D7) (G7) (C)

I've got a lot to tell
We look thru dif-f'rent eyes

(Am7) (E♭7) (D7) (G) (G7) (C♯-7) (F♯-7) (G)

Be-cause the clouds are grum-ble - ing
We all make mon-ey fun-ny ways

(C) (Am7) (E♭7) (D7) (G) (G7)

Don't think the world is tum-ble-ing
Um-brel-la men hate sun-ny days

(C) (Am7) (E♭7) (D7) (G) (D7+5)

No need wor - ry - in' lose that frown
Some keep sigh - in' with - out a pain

(G) (D7) (G7) (C)

You'll soon be feel - in' well
They nev-er re - al - ize

(Am7) (E♭7) (D7) (G) (G7) (C♯-7) (F♯-7) (G)

A lit - tle home phi- los - o - phy
What's bound to be is bound to be

(C) (A7) (F♯-7) (A7)

will help you shake that spell
and here's what I ad - vise

(D) (Em) (Bm) (F♯) (D7)

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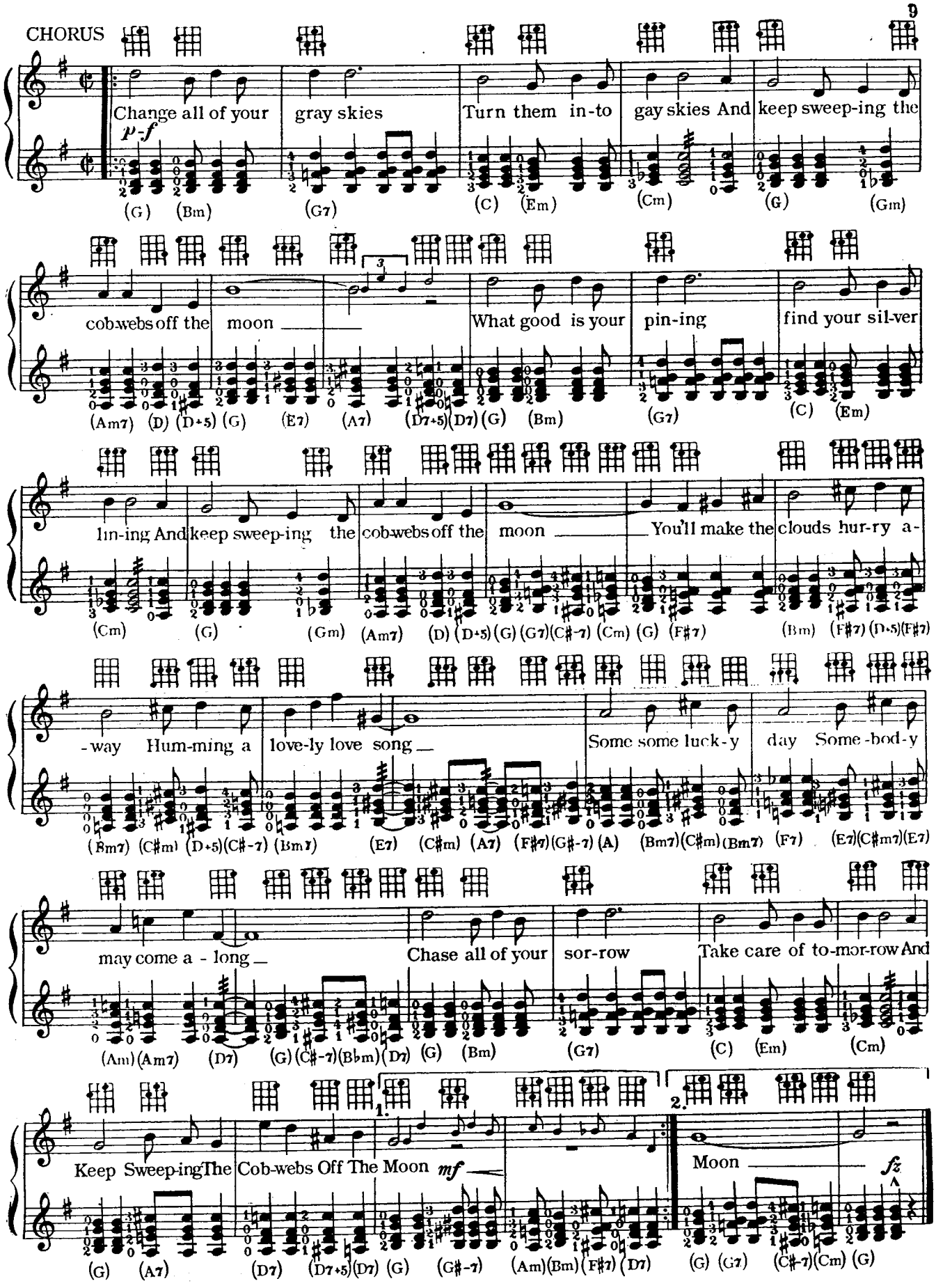
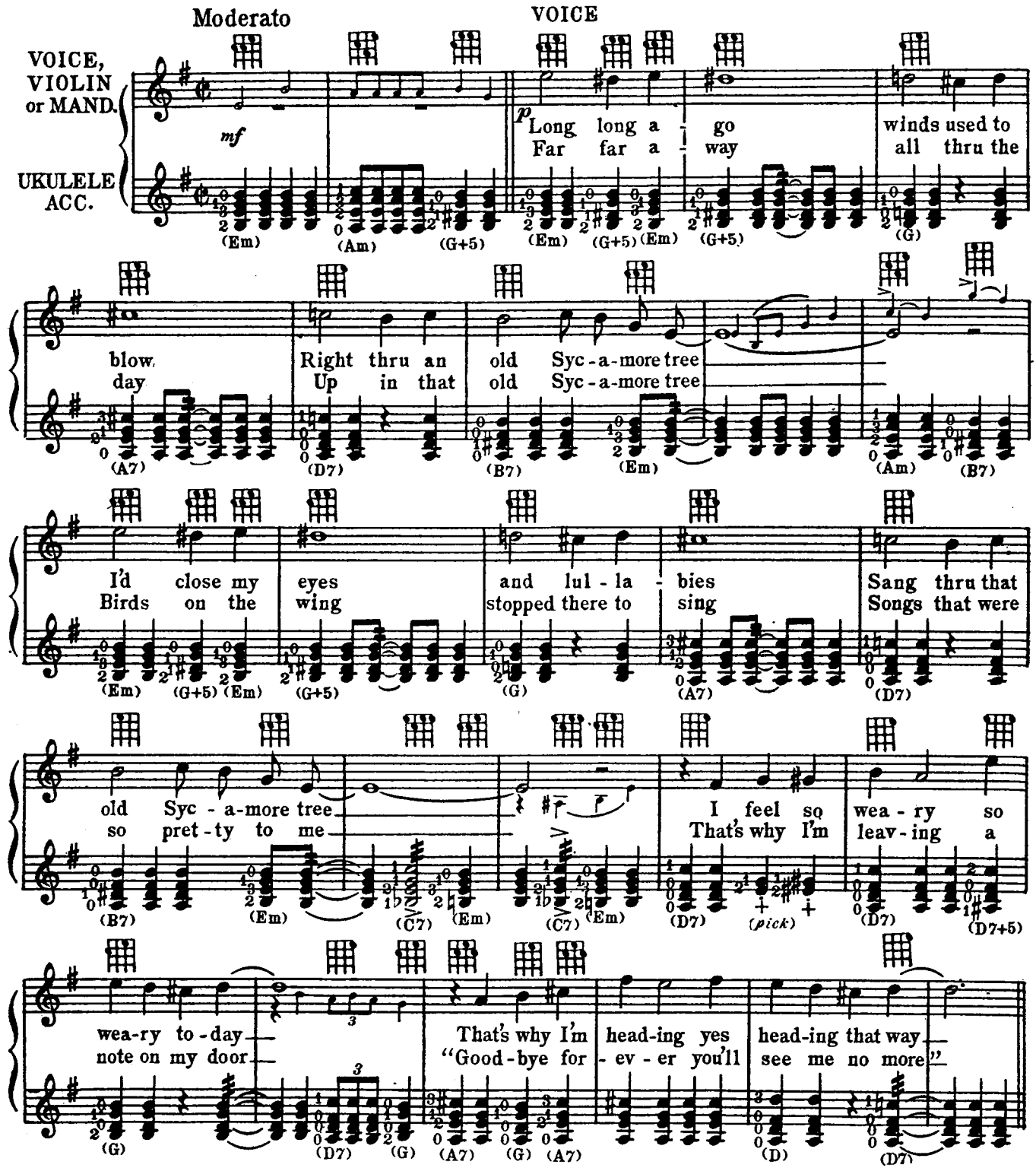

CHORUS
Change all of your gray skies Turn them in-to gay skies And keep sweep-ing the
p-f
(G) (Bm) (G7) (C) (Em) (Cm) (G) (Gm)
cob-webs off the moon What good is your pin-ing find your sil-ver
(Am7) (D) (D+5) (G) (E7) (A7) (D7+5) (D7) (G) (Bm) (G7) (C) (Em)
lin-ing And keep sweep-ing the cob-webs off the moon You'll make the clouds hur-ry a-
(Cm) (G) (Gm) (Am7) (D) (D+5) (G) (G7) (C#-7) (Cm) (G) (F#7) (Bm) (F#7) (D+5) (F#7)
-way Hum-ming a love-ly love song Some some luck-y day Some-bod-y
(Bm7) (C#m) (D+5) (C#-7) (Bm7) (E7) (C#m) (A7) (F#7) (G#-7) (A) (Bm7) (C#m) (Bm7) (F7) (E7) (C#m7) (E7)
may come a - long Chase all of your sor-row Take care of to-mor-row And
(Am) (Am7) (D7) (G) (C#-7) (B♭m) (D7) (G) (Bm) (G7) (C) (Em) (Cm)
1.
Keep Sweep-ing The Cob-webs Off The Moon
mf
(G) (A7) (D7) (D7+5) (D7) (G) (G#-7) (Am) (Bm) (F#7) (D7)
2.
Moon
fz
(G) (G7) (C#-7) (Cm) (G)

# IN THE SING SONG SYCAMORE TREE

(Tune Uke one tone lower-to G C E A (C Tuning) when playing with original Piano copy.)

SONG

By MORT DIXON
and HARRY WOODS

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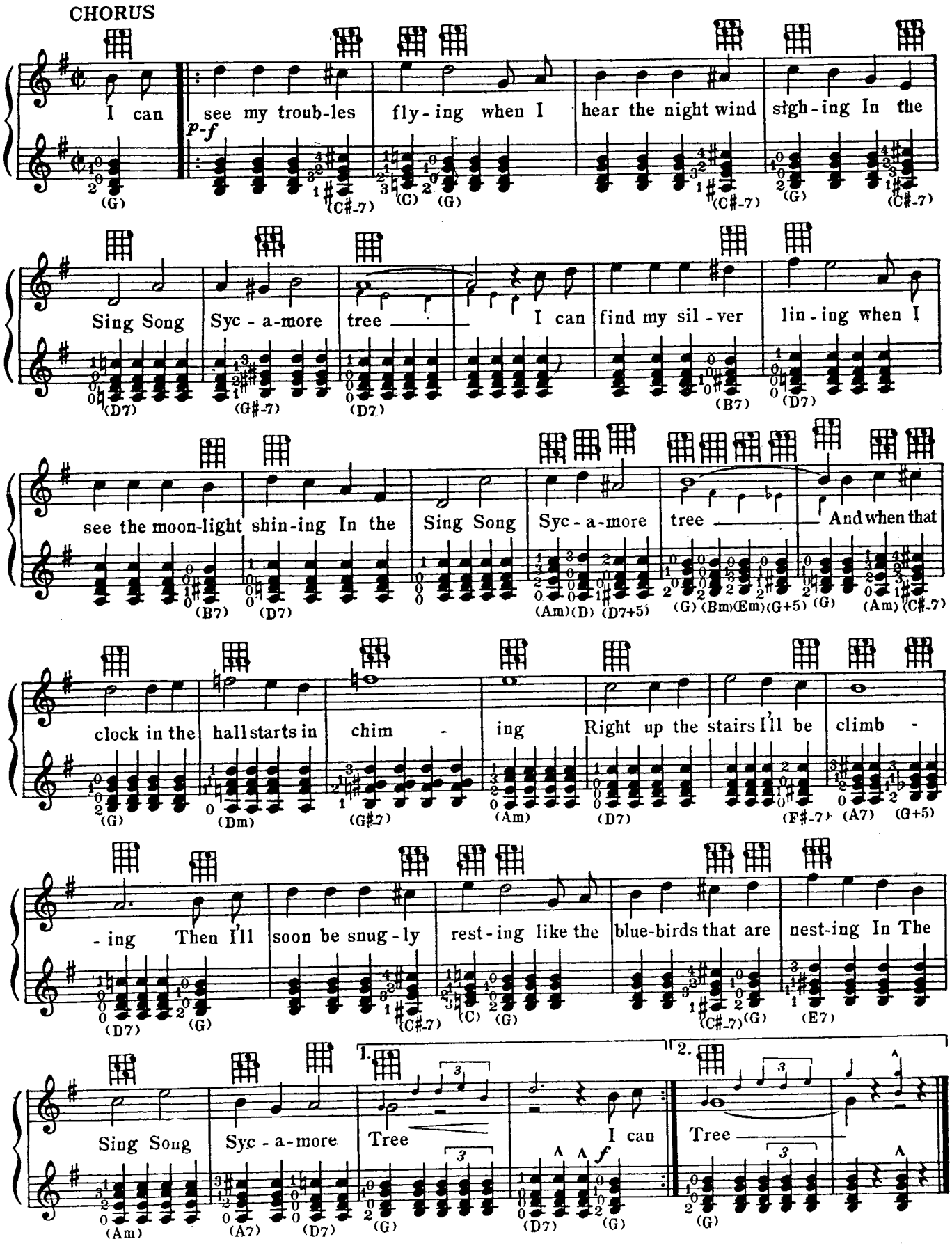
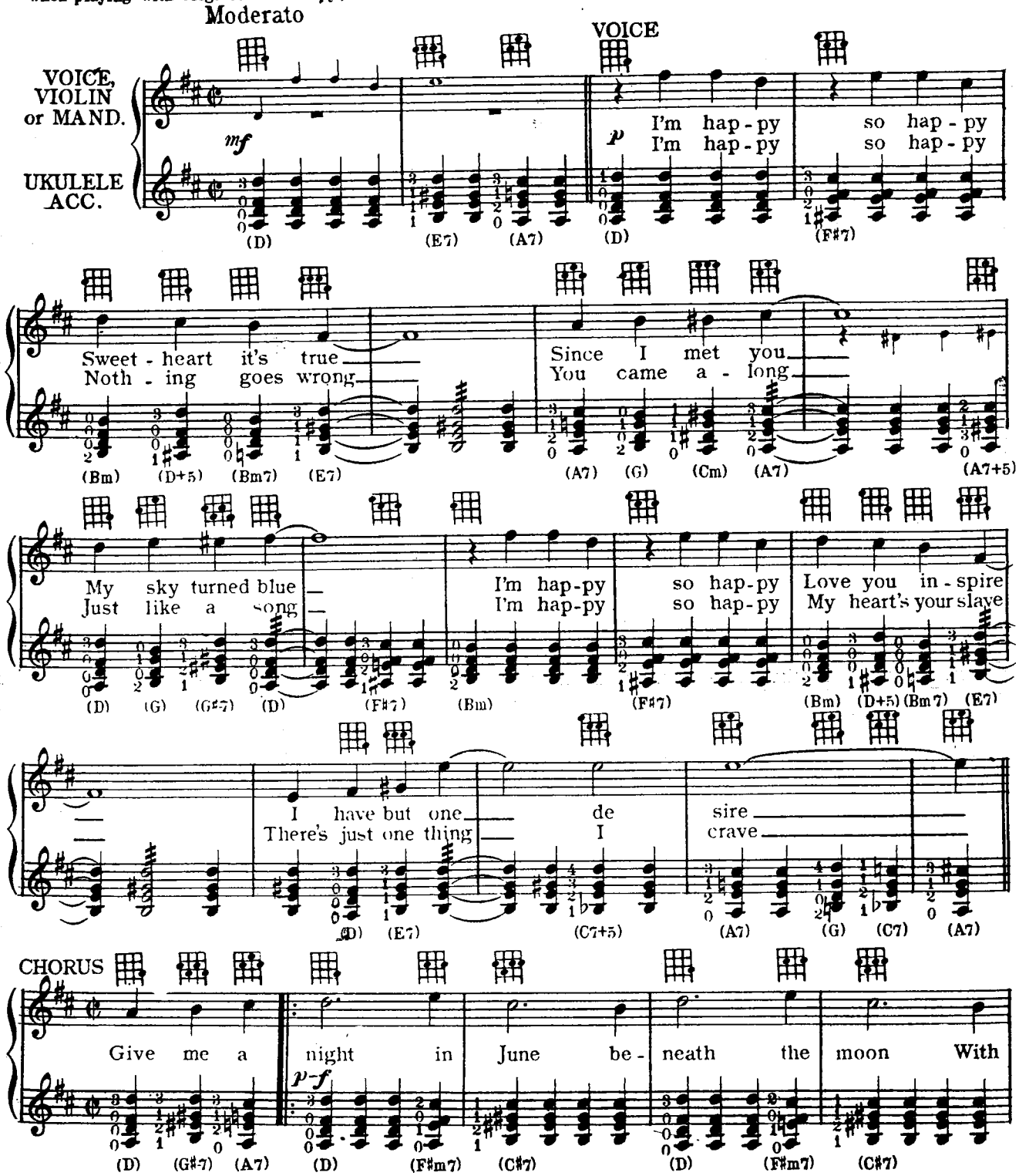

CHORUS
I can see my troub-les fly-ing when I hear the night wind sigh-ing In the
p-f
Sing Song Syc-a-more tree I can find my sil-ver lin-ing when I
see the moon-light shin-ing In the Sing Song Syc-a-more tree And when that
clock in the hall starts in chim-ing Right up the stairs I'll be climb-
-ing Then I'll soon be snug-ly rest-ing like the blue-birds that are nest-ing In The
Sing Song Syc-a-more Tree I can
f
Tree
1.
2.

# Give Me
# A NIGHT IN JUNE
## SONG

(Tune Uke one tone lower to G C E A. (C Tuning) when playing with original Piano copy.)

By CLIFF FRIEND



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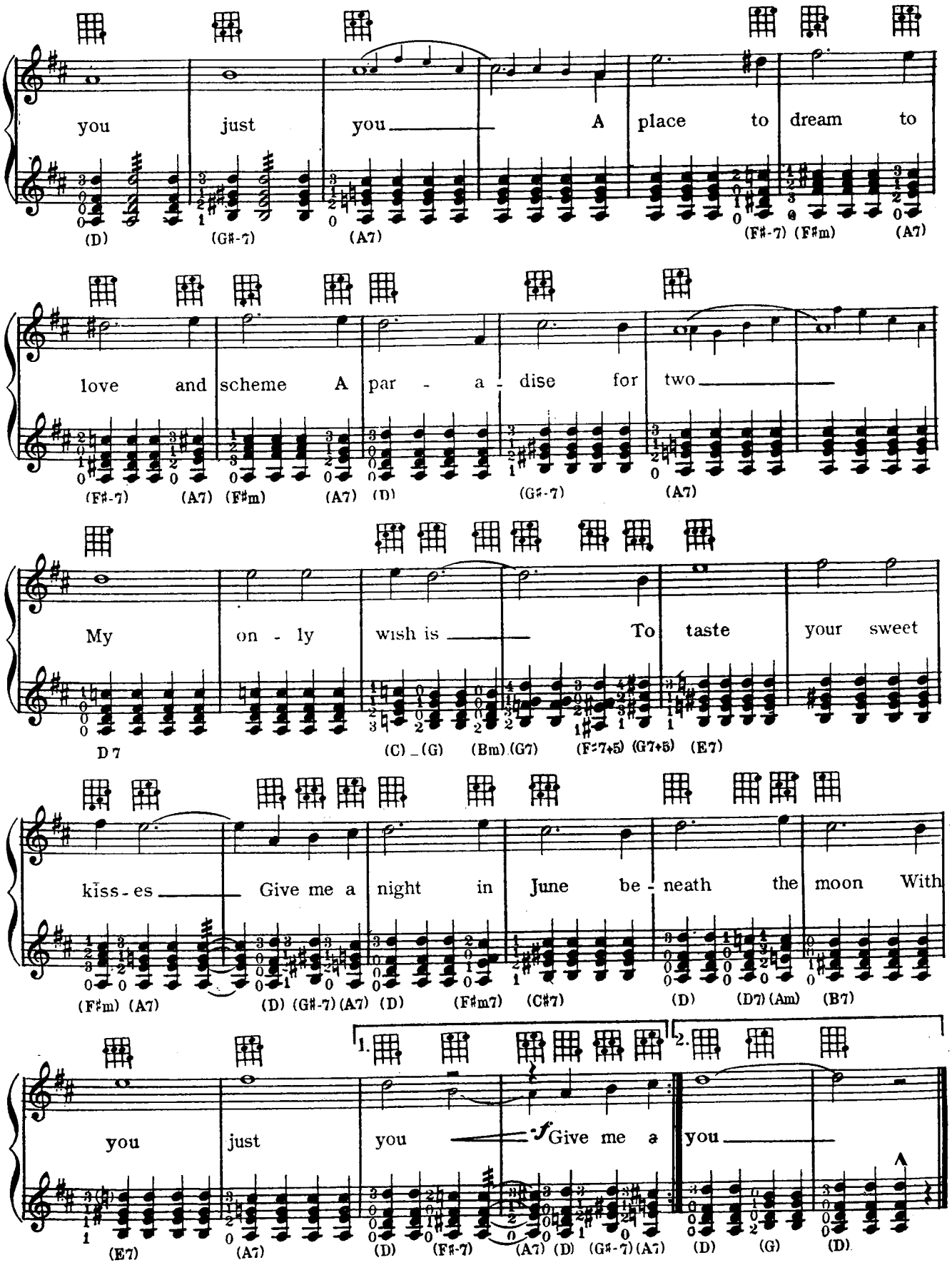
you just you A place to dream to
love and scheme A par - a - dise for two
My on - ly wish is To taste your sweet
kiss - es Give me a night in June be - neath the moon With
you just you Give me a you
1.
2.

# BENEATH VENETIAN SKIES

(AT TWILIGHT)

SONG

(Tune Uke one tone lower-to G C E A (C Tuning) when playing with original Piano copy.)

By LEWIS, YOUNG and VINCENT ROSE

VOICE

VOICE, VIOLIN or MAND.

UKULELE ACC.

*mf* *p*

Oh Dar-ling how I miss you when the twi - light falls It seems to bring back mo-ments filled with bliss

Some-times a voice with - in me seems to sob and cry Oh where oh where are you to - night Sweet- - heart

(Bm) (F#7) (Bm) (F#7) (Bm) (F#7) (Bm) (F#7) (Bm) (F#7) (Bm) (E7) (A) (E7) (A)

Oh Dar - ling how I miss you when my heart re - calls Our last kiss

Some-times that voice with - in me keeps on ask - ing why We're a - part

(E7) (A) (Em7) (F#7) (Bm) (Bm7) (E7) (A7) (F#m) (C#7) (A7)

CHORUS

*p-f* Be-neath Ve-ne - tian skies at twi-light A pair of lov - ing

(D) (G#-7) (A7) (F#-7) (A7) (F#m) (A7)



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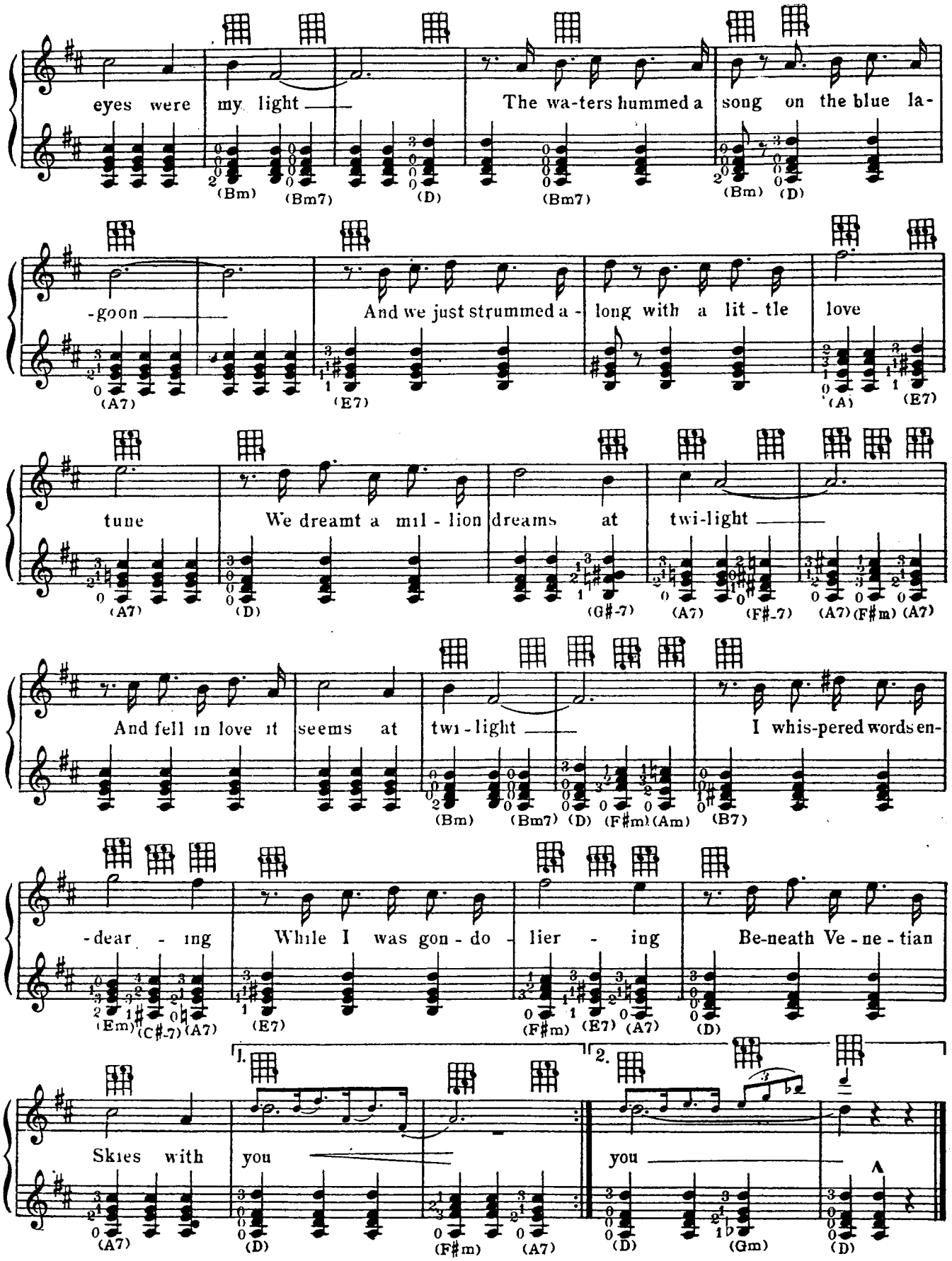
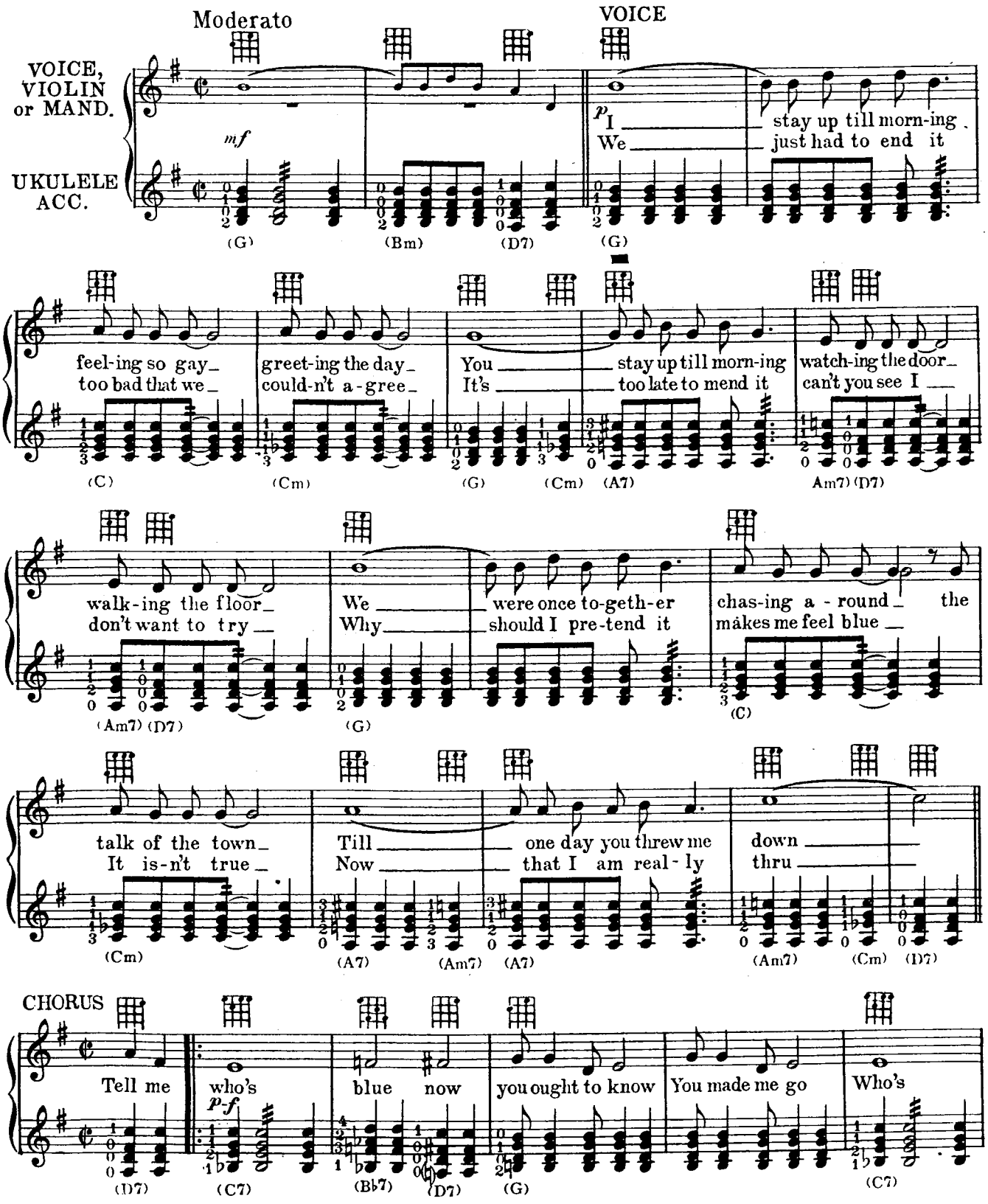

eyes were my light
The wa-ters hummed a song on the blue la-
(Bm) (Bm7) (D) (Bm7) (Bm) (D)
-goon
And we just strummed a-long with a lit-tle love
(A7) (E7) (A) (E7)
tune
We dreamt a mil-lion dreams at twi-light
(A7) (D) (G#-7) (A7) (F#-7) (A7) (F#m) (A7)
And fell in love it seems at twi-light
I whis-pered words en-
(Bm) (Bm7) (D) (F#m) (Am) (B7)
-dear-ing
While I was gon-do-lier-ing
Be-neath Ve-ne-tian
(Em) (C#-7) (A7) (E7) (F#m) (E7) (A7) (D)
1.
2.
Skies with you
you
(A7) (D) (F#m) (A7) (D) (Gm) (D)

# WHO'S BLUE NOW?

SONG

By IRVING CAESAR
and JOSEPH MEYER

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who now you ought to say you had your way You drift-ed far a-part from me

(B♭7) (D7) (G) (C) (Cm7)

you did-n't care You took the ver-y heart from me

(G7) (F) (B♭m) (G7) (C) (Cm7)

you did-n't spare me Who's say-ing "Oh what a break

(A7) (G) (A7) (D7) (C7) (B♭7) (D7) (G)

what a mis-take" Who's pay-ing with man-y a heart-ache

(G7) (C#-7) (G7) (A♭7) (G7) (C) (G7) (F#-7)

Hate you, I don't love you, I won't now that I'm thru

(Am7) (F#-7) (G7) (Am7) (C) (Am7) (Cm) (G) (Dm) (E7)

Who's Blue Now? no-bod-y but you Tell me

*f*

(A7) (D7) (Bm) (G) (C7) (G) (D7) (G)

# GORGEOUS
## SONG

(Tune Uke one tone lower-to G C E A (C Tuning) when playing with original Piano copy.)

By BENNY DAVIS
and HARRY AKST

Moderato

CHORUS

VOICE, VIOLIN or MAND.

UKULELE ACC.

I think you're Gor - geous and an - y - bod - y that knows Would say you're

Gor-geous From your head to your toes As a kid of ten you were a

"Wow" You were pret-ty then but look at ya now You're sim-ply

Gor - geous Just like a beau-ti - ful rose You won my heart and made me

fall I bought a gor-geous lit-tle ring I feel so proud and ev-'ry-thing 'Cause

you're just Gor-geous that's all I think you're all



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# JOY BELLS

SONG

By CLIFF FRIEND
and JOS. H. SANTLY

(Tune Uke a semitone higher-to B♭ E♭ G C
(E♭ Tuning)
or put Capo on 1st fret when playing
with original Piano copy.)

CHORUS
Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

Joy bells are ring - ing be - cause I'm in love

Bring ing the sweet-est tune

Mean - ing a hap - py hon - ey-moon I'm through with blue days and gray skies a - bove

For Joy Bells are ting - a-ling - ing be - cause I'm in love

1. 2.

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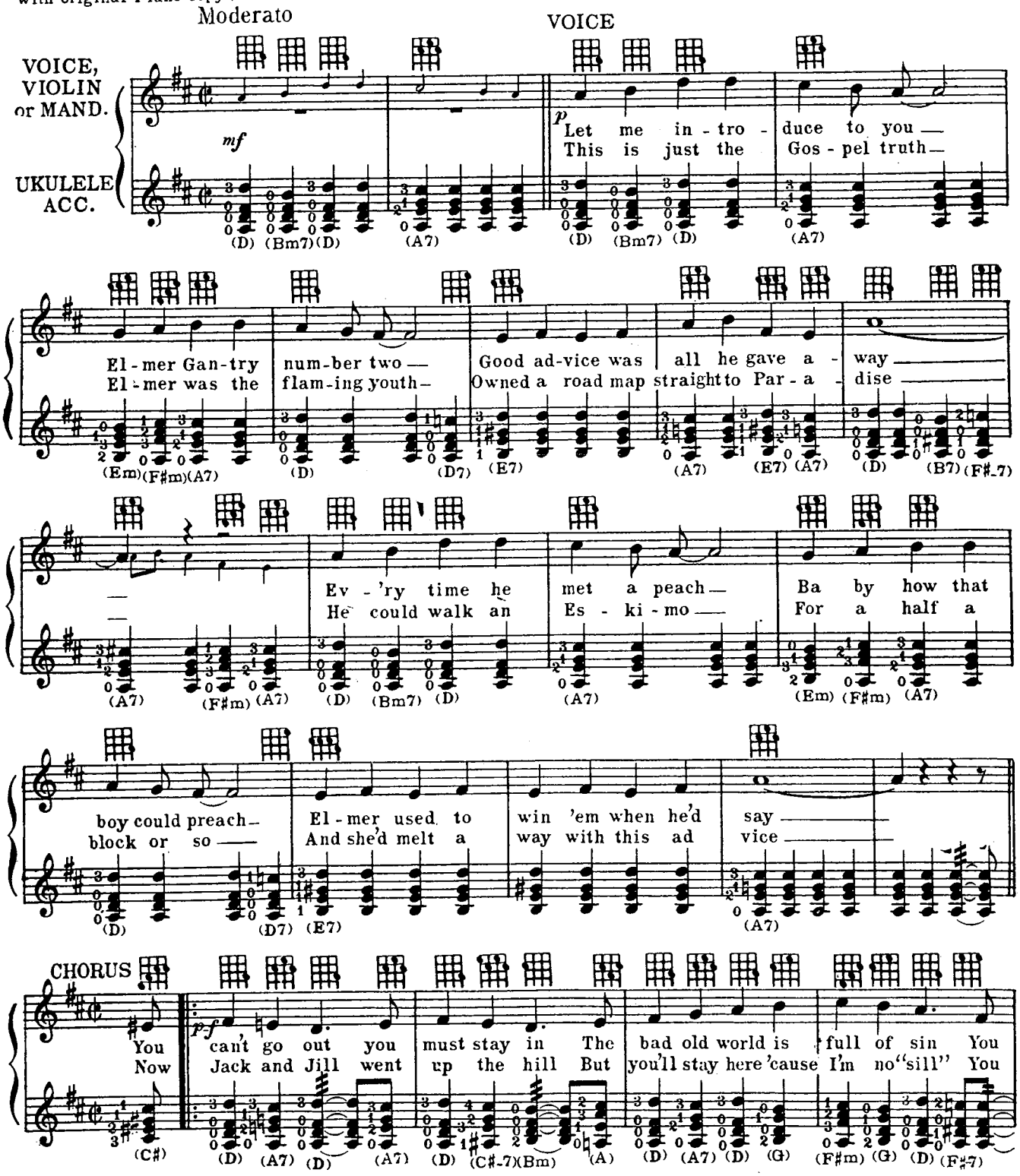
# YOU GOTTA BE GOOD TO ME

SONG

(Tune Uke a semitone higher-to B♭ E♭ G C (E♭ Tuning)
or put Capo on 1st fret when playing with original Piano copy.)

By LEWIS, YOUNG and VINCENT ROSE



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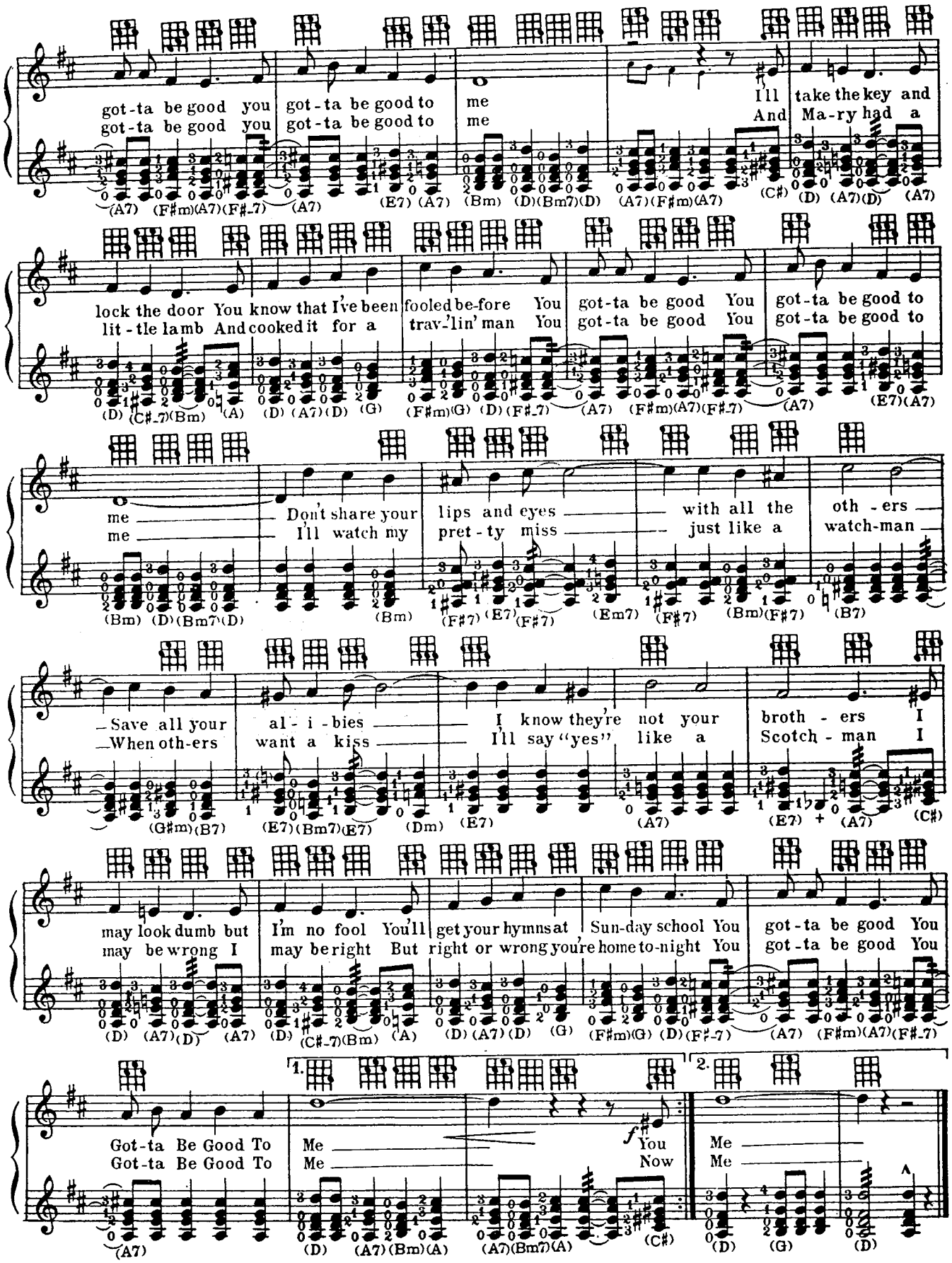
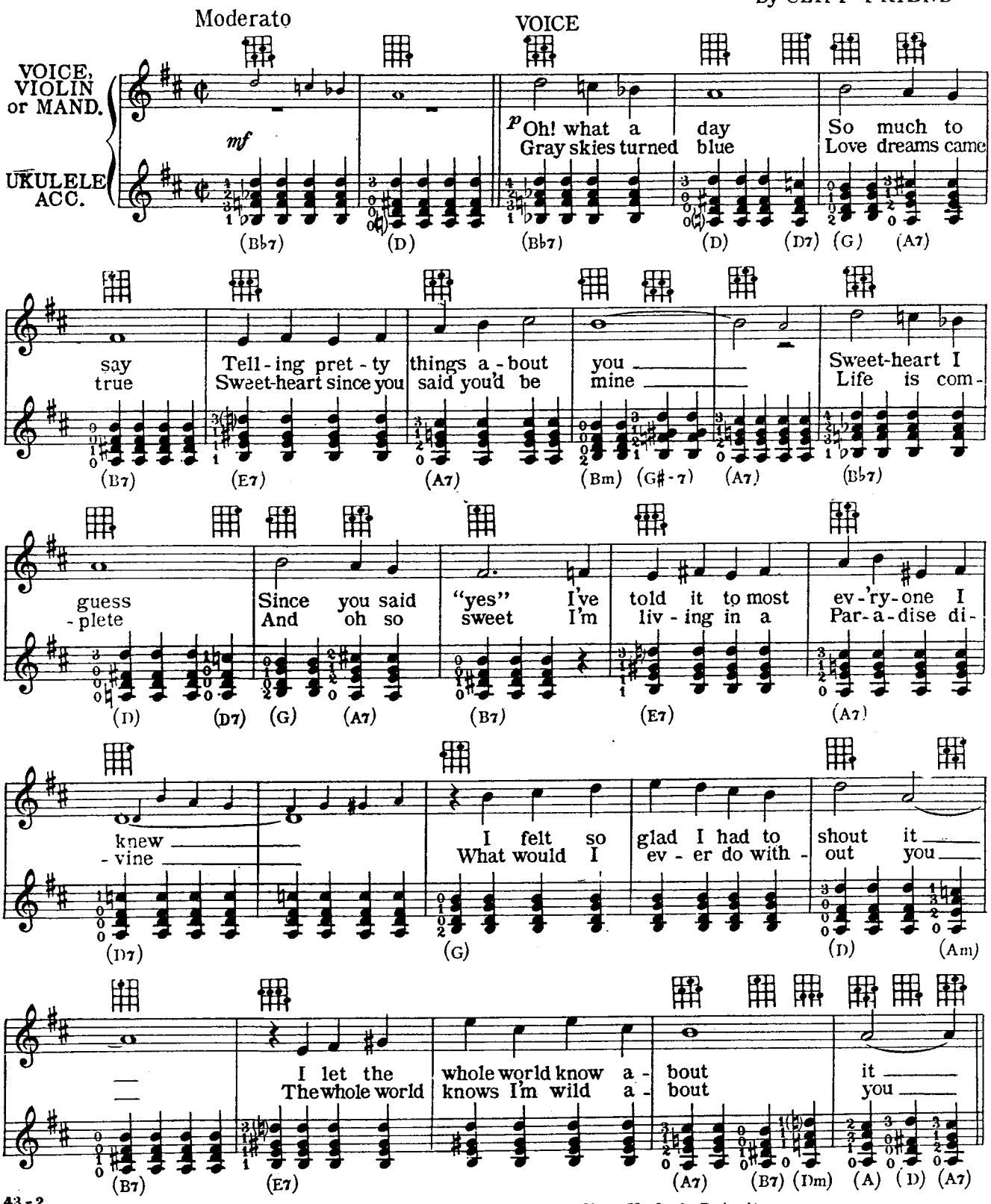

got-ta be good you got-ta be good to me I'll take the key and
got-ta be good you got-ta be good to me And Ma-ry had a
lock the door You know that I've been fooled be-fore You got-ta be good You got-ta be good to
lit-tle lamb And cooked it for a trav-'lin' man You got-ta be good You got-ta be good to
me Don't share your lips and eyes with all the oth-ers
me I'll watch my pret-ty miss just like a watch-man
Save all your al-i-bies I know they're not your broth-ers I
When oth-ers want a kiss I'll say "yes" like a Scotch-man I
may look dumb but I'm no fool You'll get your hymns at Sun-day school You got-ta be good You
may be wrong I may be right But right or wrong you're home to-night You got-ta be good You
1.
Got-ta Be Good To Me f You Me
Got-ta Be Good To Me Now Me
2.

# I TOLD THEM ALL ABOUT YOU

SONG

(Tune Uke a semitone higher - to (E♭ Tuning) B♭ E♭ G C or put Capo on 1st fret when playing with original Piano copy.)

By CLIFF FRIEND

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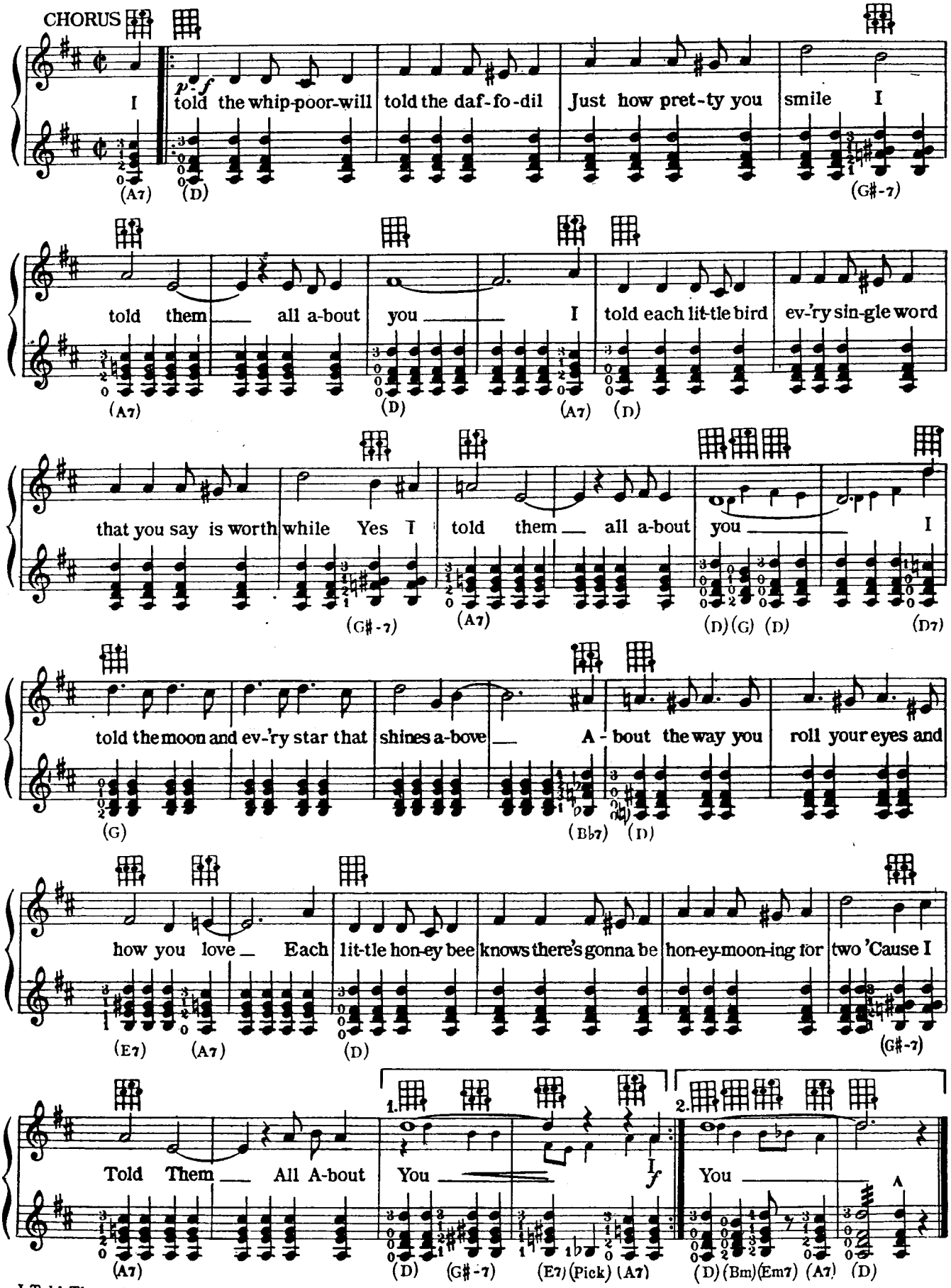
CHORUS
I told the whip-poor-will told the daf-fo-dil Just how pret-ty you smile I
(A7) (D) (G#-7)
told them all a-bout you I told each lit-tle bird ev-'ry sin-gle word
(A7) (D) (A7) (D)
that you say is worth while Yes I told them all a-bout you I
(G#-7) (A7) (D) (G) (D) (D7)
told the moon and ev-'ry star that shines a-bove A-bout the way you roll your eyes and
(G) (Bb7) (D)
how you love Each lit-tle hon-ey bee knows there's gonna be hon-ey-moon-ing for two 'Cause I
(E7) (A7) (D) (G#-7)
Told Them All A-bout You
1. 2.
You
(A7) (D) (G#-7) (E7) (Pick) (A7) (D) (Bm) (Em7) (A7) (D)

# WHO KNOWS?
## SONG

(Tune Uke one tone lower - to G C E A
(C Tuning)
when playing with original Piano copy.)

By MORT DIXON
and HARRY WOODS

Moderato

VOICE

VOICE, VIOLIN or MAND.

UKULELE ACC.

*mf*

There's a tale in the heart of the moon-lit lane That I
There's a tale in the heart of the moon-lit lane And its

(G) (D7) (Bm) (D7) (G) (G+5) (C) (Cm) (G+5) (Cm)

wan-der a - lone to - night There's a sto-ry of love that was told in
pet-als will droop and fall As it sighs for the sum-mer to come a -

(G) (Cm) (Bm) (F♯7) (G) (Bm) (D7) (G) (G+5) (C)

vain In the lane where the moon is bright Who knows why a love that was
-gain While it shud-ders at win - ter's call Who knows why a rose that was

(Cm) (G+5) (Cm) (G) (Cm) (Bm) (D7) (G) (Bm) (F♯7) (C♯m7) (F♯7)

warm in June Grew cold when the sum-mer had flown Oh I won-der how
red and strong Should per - ish when win-ter ap - pears Oh who knows why a

(Bm) (C♯-7) (Bm) (G♯-7) (D) (Em7) (A7) (D) (Gm) (G♯-7) (D7) (Bm) (D7) (G)

you could for - get so soon And leave me to wan-der a - lone
heart that was filled with song Should fill with an o-cean of tears

(G+5) (C) (Am7) (A7) (D7) (Bm) (G♯-7) (D7)



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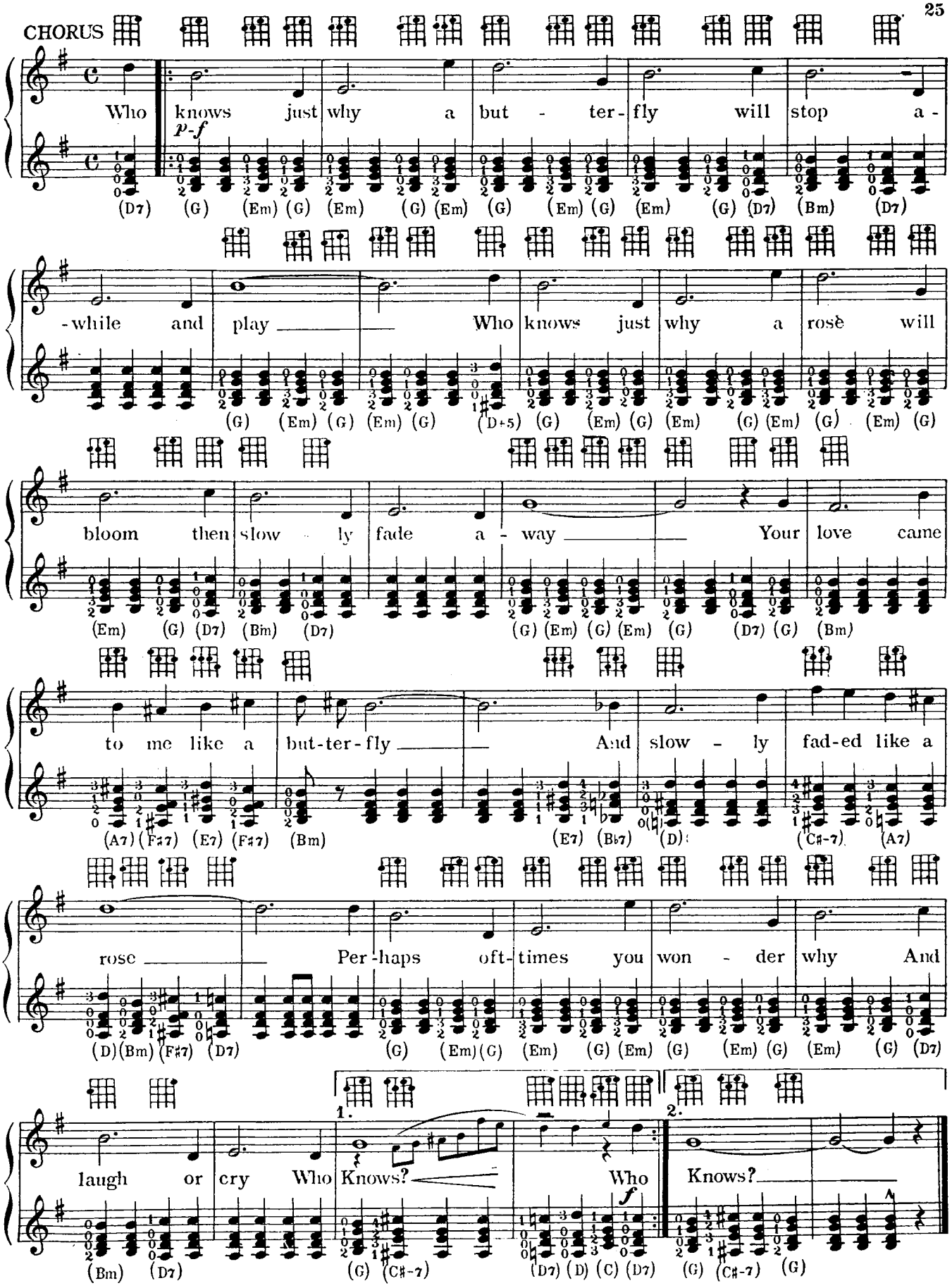
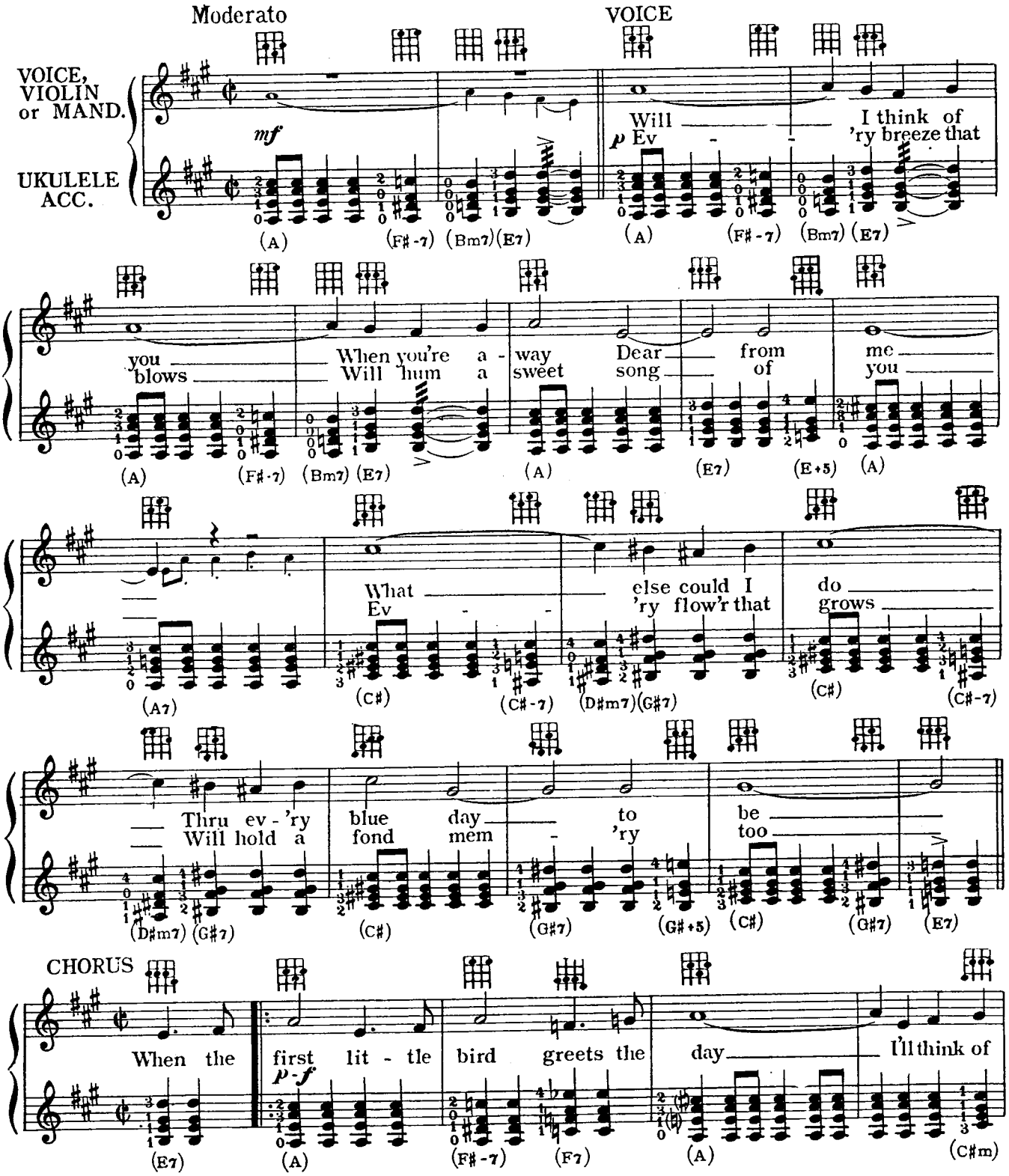

CHORUS
Who knows just why a but - ter - fly will stop a -
p-f
(D7) (G) (Em) (G) (Em) (G) (Em) (G) (Em) (G) (Em) (G) (D7) (Bm) (D7)
-while and play Who knows just why a rose will
(G) (Em) (G) (Em) (G) (D+5) (G) (Em) (G) (Em) (G) (Em) (G) (Em) (G)
bloom then slow - ly fade a - way Your love came
(Em) (G) (D7) (Bm) (D7) (G) (Em) (G) (Em) (G) (D7) (G) (Bm)
to me like a but-ter-fly And slow - ly fad-ed like a
(A7) (F#7) (E7) (F#7) (Bm) (E7) (B♭7) (D) (C#-7) (A7)
rose Per-haps oft-times you won - der why And
(D) (Bm) (F#7) (D7) (G) (Em) (G) (Em) (G) (Em) (G) (Em) (G) (Em) (G) (D7)
laugh or cry Who Knows? Who Knows?
1.
2.
f
(Bm) (D7) (G) (C#-7) (D7) (D) (C) (D7) (G) (C#-7) (G)

# I'LL THINK OF YOU

## SONG

(Tune Uke a semitone higher - to B♭ E♭ G C (E♭ Tuning) or put Capo on 1st fret when playing with original Piano copy.)

By GUS KAHN, ABE LYMAN and JOHN SCHONBERGER



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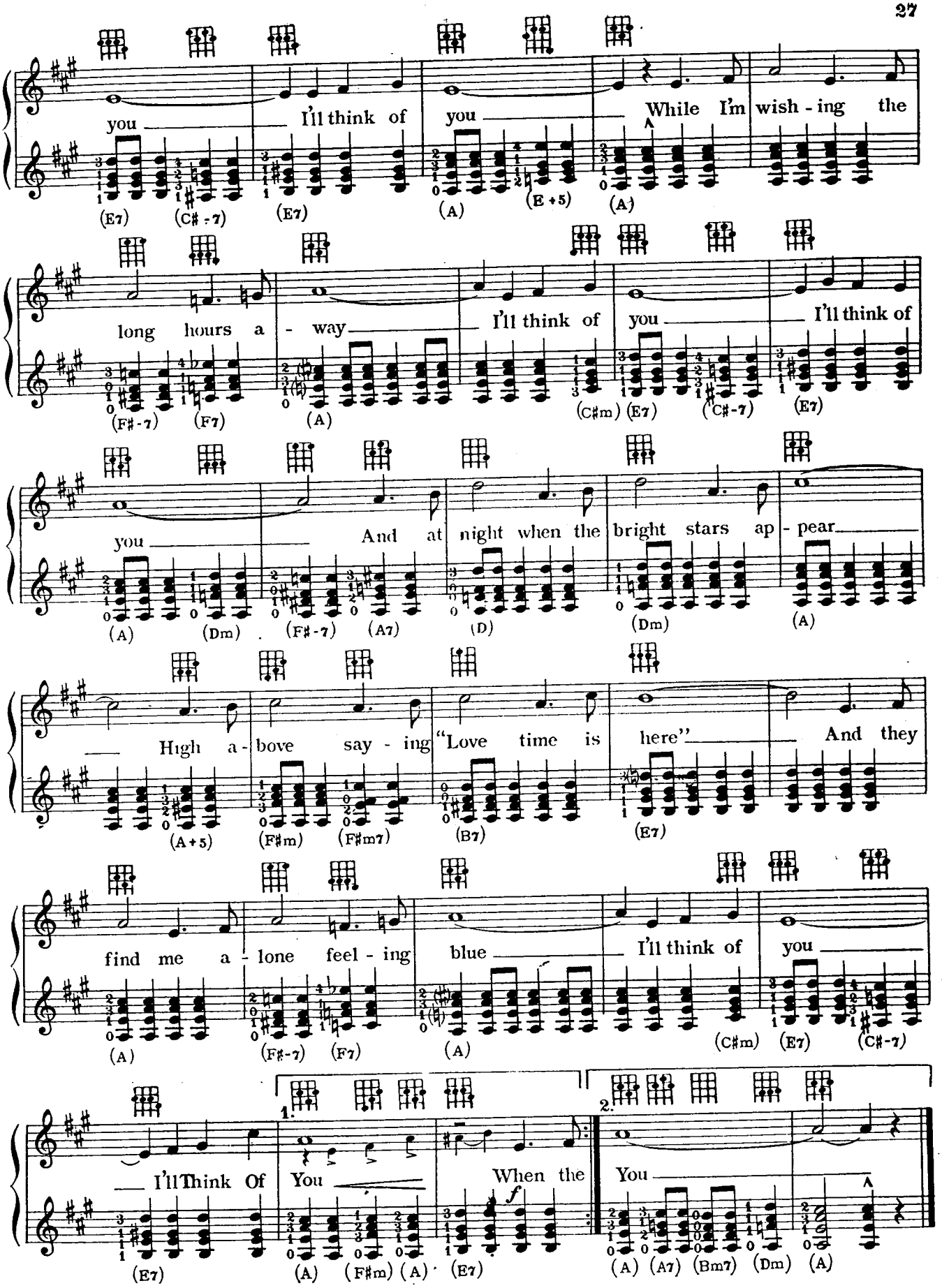

you I'll think of you While I'm wish - ing the
(E7) (C#-7) (E7) (A) (E+5) (A)
long hours a - way I'll think of you I'll think of
(F#-7) (F7) (A) (C#m) (E7) (C#-7) (E7)
you And at night when the bright stars ap - pear
(A) (Dm) (F#-7) (A7) (D) (Dm) (A)
High a - bove say - ing "Love time is here" And they
(A+5) (F#m) (F#m7) (B7) (E7)
find me a - lone feel - ing blue I'll think of you
(A) (F#-7) (F7) (A) (C#m) (E7) (C#-7)
I'll Think Of You When the
(E7) (A) (F#m) (A) (E7)
You
(A) (A7) (Bm7) (Dm) (A)

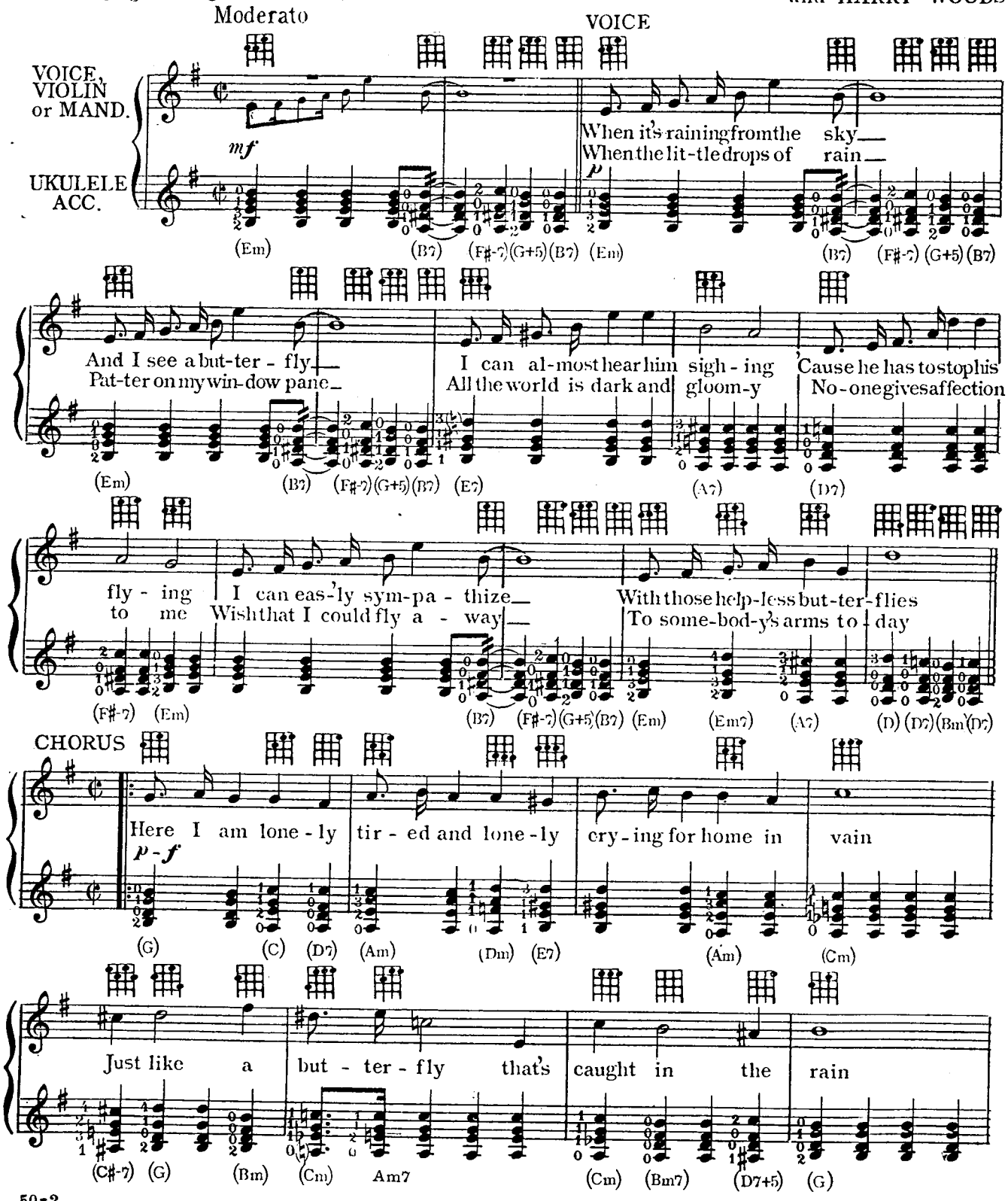
# JUST LIKE A BUTTERFLY

## (That's Caught In The Rain)

SONG

(Tune Uke one tone lower-to G C E A (C Tuning) when playing with original Piano copy.)

By MORT DIXON
and HARRY WOODS

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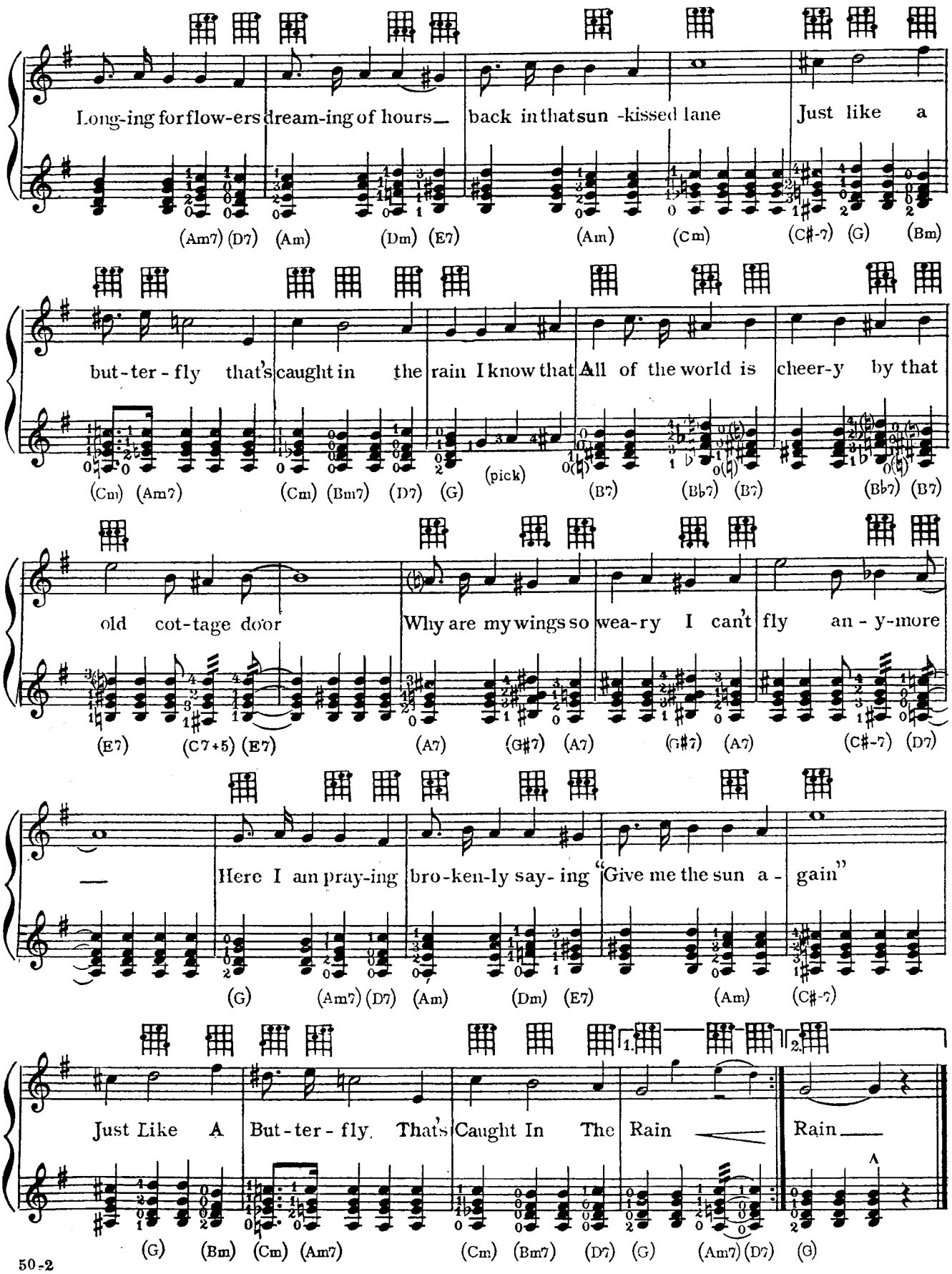

Long-ing for flow-ers dream-ing of hours_ back in that sun -kissed lane Just like a
(Am7) (D7) (Am) (Dm) (E7) (Am) (Cm) (C#-7) (G) (Bm)
but-ter-fly that's caught in the rain I know that All of the world is cheer-y by that
(Cm) (Am7) (Cm) (Bm7) (D7) (G) (pick) (B7) (B♭7) (B7) (B♭7) (B7)
old cot-tage door Why are my wings so wea-ry I can't fly an-y-more
(E7) (C7+5) (E7) (A7) (G#7) (A7) (G#7) (A7) (C#-7) (D7)
_ Here I am pray-ing bro-ken-ly say-ing "Give me the sun a-gain"
(G) (Am7) (D7) (Am) (Dm) (E7) (Am) (C#-7)
Just Like A But-ter-fly That's Caught In The Rain Rain
(G) (Bm) (Cm) (Am7) (Cm) (Bm7) (D7) (G) (Am7) (D7) (G)

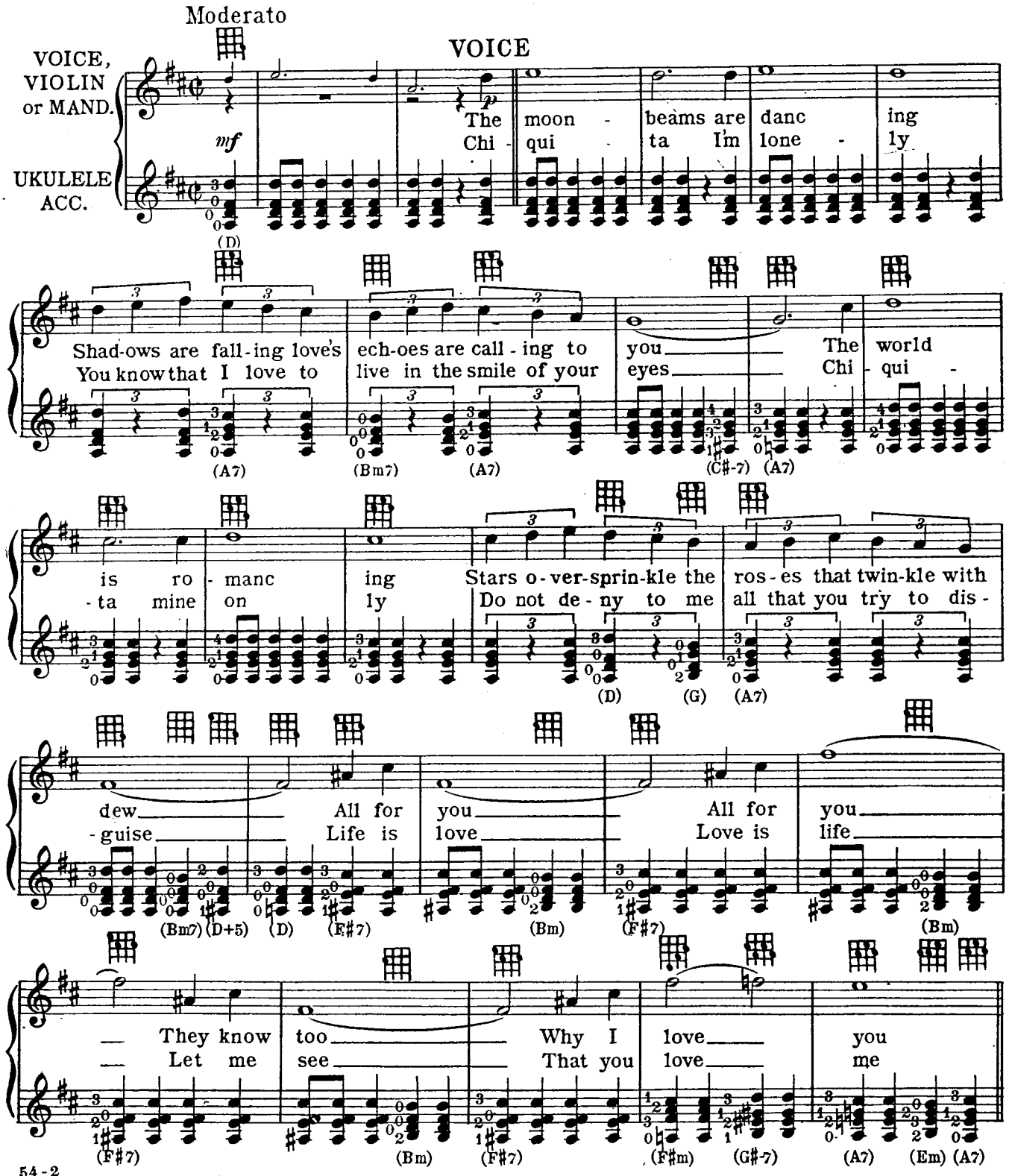
# THERE'S SOMETHING SPANISH IN YOUR EYES

30

SONG

(Tune Uke one Tone lower to G C E A
(C Tuning)
when playing with original Piano copy.)

By IRVING CAESAR
and CLIFF FRIEND

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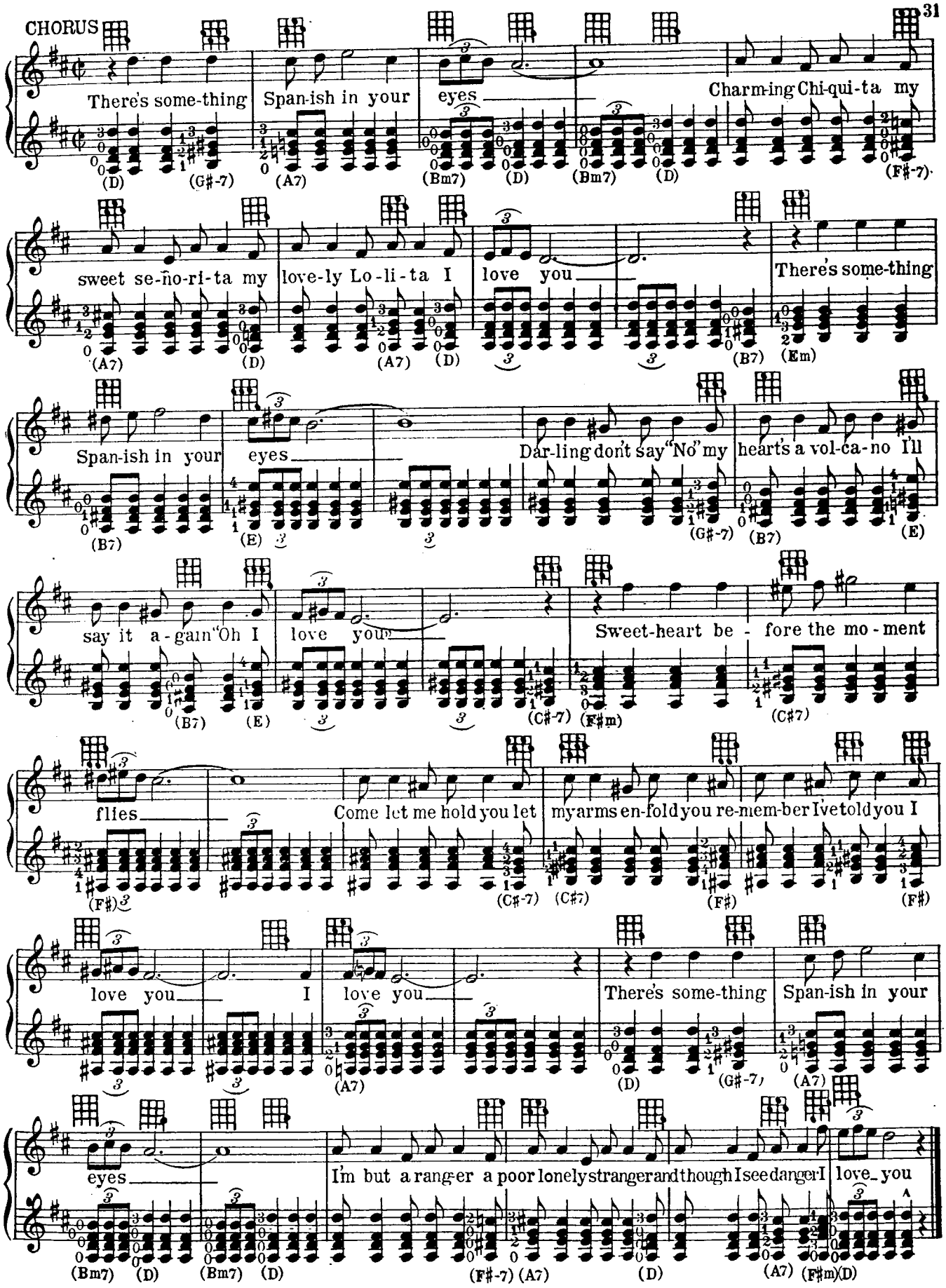
CHORUS
There's some-thing Span-ish in your eyes
Charm-ing Chi-qui-ta my
sweet se-ño-ri-ta my love-ly Lo-li-ta I love you
There's some-thing
Span-ish in your eyes
Dar-ling don't say "No" my heart's a vol-ca-no I'll
say it a-gain "Oh I love you
Sweet-heart be - fore the mo - ment
flies
Come let me hold you let my arms en-fold you re-mem-ber I've told you I
love you I love you
There's some-thing Span-ish in your
eyes
I'm but a ran-ger a poor lone-ly stran-ger and though I see dan-ger I love you